

'Go deep enough there is music everywhere."—Carlyle.

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MISS ANNA WILLIAMS.

(From a Photo by Geo. Hadley, 36 Castle Hill, Lincoln).

## MISS ANNA WILLIAMS.

To all concert-goers, both in London and the provinces, the name of Miss Anna Williams is very familiar as one of our most reliable, conscientious and able English vocalists.

Miss Williams was born at Campden Hill, London, being the youngest daughter of Mr. W. Smith Williams, for many years literary adviser to the publishing firm of Smith, Elder & Co. She received her early training from Mr. Harry Collins Deacon, the accomplished singing-master, afterwards going to Italy, where she placed herself under Domenico Scafati, of Naples, in order to acquire a knowledge of Italian vocalisation.

Miss Williams made her first professional appearance at the Crystal Palace on the 17th January, 1874. Before she appeared in public, however, she was selected to try the acoustical properties of the Royal Albert Hall, when her efforts were rewarded by a present from the Duke of Edinburgh of a gold watch, suitably inscribed; and it was this circumstance, coupled with her success when, prepared by the late Mr. J. B. Welch, she competed for the soprano prize at the National Music

Meetings held at the Crystal Palace in 1872, which led her to adopt music as her profession—of which she is now such a "bright, particular star."

Miss Williams is especially distinguished as an oratorio singer, and in this capacity she has been frequently selected to "create" the soprano part in the first performances of notable new works by the Royal Choral Society at the Royal Albert Hall, the Sacred Harmonic Society, Novello's Oratorio Concerts, etc.

No one who heard her can ever forget her magnificent performance of the soprano part in Dr. Parry's "Judith" at its first production in Birmingham, or in Professor Stanford's "Three Holy Children."

The secret of Miss Williams' success lies not only in her magnificent voice—uniting in itself the several characteristics of the soprano, mezzo-soprano and contralto voices—but in her thorough musicianship and her capability for infinite study and severe hard work, which she never relaxes. No sincerer or truer artist is now in possession of the concert platform.

J. W.

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## PRACTICAL HINTS ON BOY-CHOIR TRAINING.

(By C. EDWARD STUBBS, M.A.: Published Novello, Ewer & Co.)

The average American choir receives but two rehearsals per week. The first rehearsal is generally attended by the boys only, and the second by the full choir. Some of the more notable choirs are rehearsed three times a week, while a select few receive four rehearsals weekly. The same may be said of most English choirs. It is only in cathedrals, collegiate chapels, and in parishes which support choir schools that choir boys receive daily instruction. "In places where there is daily choral service, and the music is of a high type of excellence, choir schools are almost a necessity. The boys, living under one roof, are always available, and are practised every day, sometimes twice daily, not only in the required music but in voice-culture, exercises and the like. But they are costly, and should not be attempted without adequate funds to support them. Excellent models of choir schools exist in St. Paul's Cathedral, St. Mary Magdalene's, Paddington; All Saints', Margaret Street; King's College, Cambridge; Magdalen College and Christ College, Oxford; St. Michael's College, Tenbury, and other places." *It is a matter of regret that endowments are not made in America for the proper maintenance of parish choirs and choir schools. Until such provision is secured we can never hope to*

*realise in this country the same results that are attained in England.*

Although circumstances do not always permit, at least three weekly rehearsals are desirable for choirs that attempt music of the better class. A choir can hardly "hold its own" with fewer rehearsals excepting in places where very little music is expected and where musical criticism is generous. The time of each rehearsal should not, as a rule, much exceed an hour and a half. When singers grow tired and restless very little can be done with them. One of Richard Mann's excellent rules is, "Keep your choir in good humour with themselves; never let them get sulky at their own failures; rather stop with the lesson half finished."

As choirs meet for practice only two or three times a week, a point of chief importance in rehearsing is *economy of time*. Choirmasters differ wonderfully in rapidity of teaching, some accomplishing *thoroughly* in a single hour more than others accomplish *badly* in double the time. The choir-master should know beforehand exactly how he intends to spend his time and thus avoid unnecessary delays. A service list should be made out for each month, and either printed or written



copies distributed for choir use. Before each rehearsal the choir librarian should put in the music-racks whatever is required in the list, thus avoiding the giving out of music at rehearsals, which wastes time and causes confusion. The music can then be rehearsed systematically, many precious minutes saved and spent upon training that would otherwise be lost in minor details. The standing position in singing should be frequently employed; in sitting too much boys will droop the head forward upon the chest and assume various positions detrimental to voice delivery. Physically, it is a great relief to stand a while after sitting still for any length of time. A blackboard, ruled with staves, should be kept in the choir-room for teaching sight-reading, etc. The mere practice of the music necessary for the Sunday services in itself teaches reading, but in inexperienced choirs it is best to give additional blackboard exercises in all keys, using numerals to denote the intervals. The major and minor scales should be explained, and exercises on them made the basis of a system of sight-reading. Useful hints on reading can be judiciously combined with the practice of hymns, anthems, etc. Any of the numerous manuals of sight-reading exercises are useful in commencing elementary work with a new choir.

Choir rules should be reduced to a minimum and strictly enforced. Some of the best choirs in the country have no printed rules whatever, while others of less repute indulge in elaborate codes, elegantly framed. It does not take long for a neglected rule to become a "dead letter." In the discipline and management of choristers two things are necessary: *will-power* and a *correct knowledge of the boy character*. Without the former, control is impossible; without the latter, energy is wasted. That obedience which proceeds from fear is better than none, but that which springs from respect and personal regard is the highest acknowledgment of a choirmaster's influence. Frederick Helmore says:—"Keep up by all means a proper *esprit de corps*; encourage good singers by occasional presents, but not of so great value as to make them mercenary; keep their minds bright both in school and playground; take them out for excursions when practicable; let them see beautiful scenery, good pictures and statuary; in fact, everything to refine and cultivate the taste, for every musical boy is an incipient artist. Find amusement for them on long winter evenings in any little mechanical or useful employment for which they may show talent, and you will have a choir of bright-eyed, intelligent boys, who will sing to death any of your choirs of snubbed and neglected misers." The voices of boys skillfully trained resemble in quality the voices of women. The chief difference is that women produce a more mature quality (the result of longer development and higher intelli-

gence), while boys sing with more freshness, elasticity and buoyancy.

When voices are trained all alike by the correct method they become homogeneous, and blend together so that in chorus it is difficult for the ear to separate the voices.

In "meetings" of choirs trained badly and by different methods the individual peculiarities of the different choirs combine to destroy *unity of timbre*. Defects of impure voicing are modified and lessened by the resonant qualities of buildings. In a *large church*, with *tiled floor* and *lofty roof*, a harsh choir will sound tolerably well, excepting to the people in the front pews who are near the choristers.

Place the same choir in a *small carpeted church* and the vocal coarseness will stand boldly out in all its impurity. In accordance with an acoustic law governing timbre, the overtones and upper partials concerned in harshness indirectly affect the ear in buildings wanting resonance, while in buildings of great resonance the fundamental tones are the ones chiefly reinforced, and the overtones and upper partials are lost to the ear. When acoustic resonance favours a choir it affords no excuse for allowing the choristers to sing harshly. As before seen, training which permits such a result is physiologically wrong. Besides, resonance, while it helps to cover up the blemish of coarse singing, *equally enhances the beauty of pure singing*.

While a too frequent changing of services and anthems is undesirable, fresh music should be added constantly to the choir library. Music that is "sung out" or distasteful will always be rendered indifferently. Strong, vigorous compositions, on the other hand, inspire enthusiasm. A refined, classic taste is easily engendered if standard music is used. Boys keenly appreciate the works of the great masters, and will often show undisguised contempt for weak and insipid compositions. In connection with this it may be added that choirs which are confined to the rendering of the music for morning and evening prayer, neglecting the music for the chief service of the church, which is the Holy Eucharist, are necessarily cut off from the very fountain-head of ecclesiastical music. It cannot be expected, however, that music for the Holy Eucharist will ever receive its proper attention until that highest act of worship is rendered as a service by itself.

Church music is of two kinds—active and meditative. Active, or "congregational," music is represented by hymns, chants and the easier parts of the service, in which the people are expected vocally to join. Meditative music, consisting of anthems and the more elaborate portions of the service, although too difficult for the congregation to sing, nevertheless arouses higher forms of spiritual activity. Both kinds should be contrived at every service.

Unless a choir is trained to depend chiefly upon



itself, and not upon the accompaniment, numberless catastrophes are likely to occur. Processional hymns will be sung out of tune, a feeling of helplessness will pervade all piano passages, quiet organ accompaniment cannot be attempted without loss of pitch, and the many beautiful effects of unaccompanied singing will necessarily be lost.

Flattening proceeds—firstly, from bad methods of singing; secondly, from dependence upon instrumental assistance; thirdly, from certain conditions of the atmosphere (dampness, sultriness, etc.); and fourthly, from indolence and lack of enthusiasm in singers.

It cannot be too often impressed upon choristers that *piano* singing requires *strict mental attention*, without which there is sure to be *careless control of breath* and consequent deterioration of tone. There is such a thing as *soft yet energetic* singing. *Piano* singing makes unusual demands upon the *mental faculties*, and this is the chief reason why it is so difficult to train boys to render soft passages *effectively*. The tendency to *drag* in singing softly is to be specially guarded against. Troutbeck, in his "Church Choir Training," observes:—"Forcing the voice makes people sing sharp, and by inducing needless fatigue at last makes them sing flat, in a word, destroys just intonation. The same loss of just intonation follows from a feeble, uncertain quality of tone. By a feeble tone is not at all meant a subdued or *piano* method of singing. Singing *piano* is generally not one of the first things learnt by a choir. It too often involves loss of pitch, and more often loss of pace,

as if *piano* and *lento* were interchangeable words."

In practising difficult passages, they should be taken *slowly* at first and the *tempo* increased afterward. This is specially necessary in securing decisive attack, when the four parts enter, rapidly and at different places, in a given bar. Also in passages demanding flexibility. A metronome should be kept in the rehearsal-room, both for reference and for practice. By the aid of it choristers can be trained to rely upon themselves in counting, and to render difficult unaccompanied choruses with absolute accuracy of *tempo*.

Much discretion should be used in assigning solos, and care taken not to tax the voices too severely. Elaborate solos are usually beyond the reach of boys, and it is in the short solos and verse parts introduced between the movements of anthems that they are heard to the best advantage. It has been seen that the period of "change" in a boy's voice is marked by a temporary loss of control over the larynx, caused by uneven development of the cartilages and muscles. Mutation affects voices in various ways. Some boys change very gradually, the vocal bands and the parts affecting them developing slowly and evenly. In such cases the boy simply loses his top notes one by one until his voice settles into tenor, baritone or bass. Others lose their middle or lower notes first, and afterwards the higher notes. Although a skilful voice-trainer can at times so manage a boy's voice that he can sing all through mutation without injury, nevertheless the rule, "Stop singing when the change appears," should seldom, if ever, be disregarded.



#### THE SYMPHONY.

The term symphony is and always has been used in Italy to define the instrumental preface, which elsewhere is called an overture, to a long vocal work. Handel and others early in the eighteenth century defined by it an instrumental piece incidental to such a work, generally depicting some supposed action such as a battle or a multitudinous entry. The term is also applied to the preludes and interludes in a single vocal piece of however small extent. Its significance is far more comprehensive in the application now to be described.

Its nearest analogy among earlier compositions is to what of old was called a concerto, and the two names, derived respectively from Greek and Latin, have at root the same meaning. Like the antecedent concerto, the symphony is a composition, consisting of several movements or self-complete divisions, for a full band; unlike its predecessor, the plan of at least its first movement has in the course of years been so distinctly organised that

musicians shrink from applying the definition "symphony" to any work wherein there is not the aim to fulfil this design. At first the term was loosely employed, for even so late as Haydn's visit to London in 1791 and 1794 the symphonies he wrote for first performance there were sometimes announced as such, sometimes as *overtures*, and sometimes as *full pieces*. Its structural requirements especially connect it with works for the chamber, which, if for one or two solo instruments, are styled *sonatas*, if for three or four or more, *trios* or *quartets*, or what not, according to the number of parts they comprise. The word "plan," always used by that distinguished teacher Cipriani Potter (1792-1871) as meaning musical design, happily, because positively, expresses the arrangement of ideas according to a purpose, to which, being intangible and invisible, the word "form" is but metaphorically applicable. Sebastian Bach, Corelli earlier, and Purcell before them, designated compositions as

sonatas which, however, are not modelled on the plan of the modern symphony. Bach in some of his later preludes, and in other instances, has the incipient germ from which the plan has been evolved; and sonatas by Domenico Scarlatti (1683-1757) comprise movements wherein it is more developed. These musicians were by no means the first, however, to strike the vein of ore for which divination seems to have been carefully in search long prior to their labours. The fact justifies the belief that its source is in nature, that it was discovered, not created by man's genius; and the work of successive generations of artists has been to rear and mature that which, having once been found, is the heirloom of the present and the future.

The practice of all ages proves common consent that a musical composition must begin and end in one and the same key; and this statement refers not more to our own time than to that of the ancients, whose modes are comparable, though not identical, with the keys of modern establishment. Continuance of one key throughout a piece of considerable length would be monotonous; to relieve this, modulation is effected into other keys in the course of a composition. To obtain tonal variety without violence the choice of alternative keys must be made first and chiefly from those which have the nearest tonal relationships to the primary key. After the harmonic 8th (which is a miniature of the 1st) the harmonic 5th is next in prominence; from this note a chord rises as complete as that of the generator; from this chord a second key proceeds by natural evolution; the note, the chord, the key, are each named the dominant, since dominating, commanding, or defining the tonality of the fundamental note. The key of the dominant is, hence, the one most often chosen for the principal alternative to the primary if the latter be major; but the key of the 3rd and that of the 6th are occasionally selected instead by a further application of the harmonic system. If the primary key be minor the choice of the chief alternative is often made in the contrary direction; the tonic itself is assumed to be a harmonic 3rd, or else a 6th, and the chief modulation is made to the key at one of these intervals below the original keynote, having reference to the submediant or the mediant as the source whence the minor form of a key is derived.

Besides the chief alternative, other keys more or less frequent, more or less remote, according to the greater or less length of a piece, are also employed in the course of a composition. The distribution of the keys constitutes the ground-plan and the elevation of a musical structure; the style of harmony, whether diatonic or chromatic, whether contrapuntal or massive, is its material; the ideas, or subjects, or themes, or phrases, or figures, or—as of late they have been whimsically named—

motives, stand for the ornamentation, such as portico, frieze, statuary, and carving, which are sometimes essential in a design. This, then, is a brief summary of the plan of the first movement of the symphony—a first subject in the primary key, which consists of a single idea, or of several connected by tonal identity though melodically distinct; a second subject in the chief alternative key, which also may be onefold or manifold in its matter; and these first and second subjects complete in the first part.

Thus far has been but a simple statement of ideas, which is here followed by a working of the same matter, drawing from it what varieties of expression it may yield through compression or expansion by means of any or every resource of the musician's art. The second part is aptly often named the free fantasia, because unrestricted to a fixed course of modulation, the composer's creative power being at full liberty as to range of keys and manner of development; then for the first time the music reverts to the primary key for a retrospect of the entire matter of the first part, with, however, all that belongs to the second subject transposed from the chief alternative key into that which is the origin and centre whence all the modulations radiate. Lastly, there is often—but by no means always—a coda, which is a summing-up of the whole argument, or a valediction to the hearer. The first movement, always cast in this mould, is succeeded generally by one in a slow *tempo*, sometimes planned like a first *allegro*, sometimes otherwise, according to outlines that cannot here be detailed, and this exhibits the sentiment of the artist, as did the preceding his scholarship and ingenuity. Then follows (generally, again one must say, for there is no necessary prescription) a movement of lighter character than either of the foregoing, sometimes having the musical shape of a dance such as the minuet, sometimes having an arbitrary plan which still is based upon harmonic, and therefore natural, and consequently philosophical, principles.

To conclude, there is a movement that is sometimes constructed like the first, and is sometimes as complicated, but in other instances has an arbitrary design. Such is the highest class of musical composition: firstly, because it is wholly musical, springing entirely from the artist's imagination without the prompting of words, needing no words to express its meaning to the auditor, being in itself poetry; secondly, because it may comprise every means within the author's power to wield—melody, counterpoint, harmony, modulation—all that but for the symphony would be special to the fugue, orchestration, and, above all, the arrangement of ideas in a consistent, logical method with reference to principles that are the very foundations of art.—From G. A. Macfarren's "Musical History."

## EARLY STRUGGLES.

[From "Schubert" in the "Great Musician" Series, published by Sampson Low, Marston & Co., Ltd.]

The most uneventful years in Schubert's life were those in which he applied himself most diligently to composition. Such was 1822, a period which seems to have passed over his head without the occurrence of any incident calculated to affect his position to any important extent. But it gave birth to some of his very finest creations. Meanwhile, the publication of his music continued—fourteen songs and part-songs, the First Waltzes (Op. 9), and the "Variations on a French air" (Op. 10) seeing the light. This last-named piece is dedicated to Beethoven; and Schindler, in his biography of the great master, relates a very improbable story to the effect that Schubert, in company with his publisher Diabelli, went in person to present the work to Beethoven, and that his nervousness during the interview was such that he could give no answers to the queries addressed to him; his discomforture being complete when Beethoven pointed out some trifling error in the harmony. Josef Hüttenbrenner, however, states that Beethoven was not at home when Schubert called upon him, and that the two musicians never met, though living in close proximity for seven years. There can be little question that Schubert would have stood a better chance of general recognition but for the absorbing influence of his greater rival. Not that Beethoven was at that time understood by the majority of the musical public; but he was the object of hero-worship to the *élite*, and the chances of another and younger man were proportionately lessened. Schubert's own feelings were, and always had been, those of profound respect and adoration; his art instinct enabled him to comprehend the mighty genius of the Bonn master, and the thought of measuring himself against such a giant probably never entered his head. On his part, Beethoven is said to have been much pleased with the Variations aforesaid, but he was too much pre-occupied to pay much attention to the modest and retiring Schubert. On his death-bed, however, a collection of Schubert's songs was placed in his hands and he expressed the utmost admiration and astonishment at their exceeding beauty, exclaiming: "Truly Schubert possesses a spark of the divine fire;" and again, "Some day he will make a noise in the world." The prophecy of the dying man has been amply fulfilled.

As Schubert's songs sold rapidly, he would have been in comfortable pecuniary circumstances but for his utter helplessness in business matters. As before stated, his friends did everything that was possible in his interest, but they could not invariably fight his battles, and on one unfortunate

occasion, when no one was at his elbow, he parted with the copyright of a number of compositions for 800 florins. Among these were the "Erl King" and "The Wanderer."

Josef Hüttenbrenner made serious efforts to get "Des Teufels Lustschloss" performed at Vienna, Munich and Prague, but without success. He also applied to the celebrated publishing firm of Peters at Leipsic, and the head of the house replied in a long letter setting forth the difficulties in the way of accepting a new composer's work, but consenting to receive a consignment of pieces. However, for some reason the negotiations came to nothing for a while. On the other hand, Schubert was offered about this time the appointment of court organist at Vienna, but he refused it, probably because it would have fettered his actions to a limited sphere, and he felt that absolute freedom and independence were essential to him. It is now time to consider what he had accomplished in the way of composition this year. First, there was the completion of the opera "Alfonso and Estrella," with the exception of the overture, which was not written until December, 1823. It may be readily imagined that Schober's libretto was not a dramatic masterpiece, and the non-success of the work from first to last must in great part be laid to his charge. The subject is wholly romantic, and reflects the warmth and glowing fancy of ardent youth. But the poem is lyrical rather than dramatic, and although this treatment enabled Schubert the more readily to pour forth his exhaustless stream of melody, it in proportion rendered the work unsuitable for stage representation. It is said that as quickly as Schober wrote his lines Schubert set them to music; and the librettist expressed his astonishment at this unique display of fancy and productive power. We may share that feeling, although it is impossible to deny that the method adopted by the composer was not likely to end in the production of an effective opera. All sense of dramatic unity and consistency must necessarily have been sacrificed, and instead of an organic whole the joint efforts of the two friends resulted in a conglomeration of pieces, each one perhaps meritorious and beautiful in itself, but quite without significance in the general effect. This lack of dramatic power on the part of both poet and musician proved fatal to the chances of "Alfonso and Estrella," and Schubert did not live to witness a performance of the work. Efforts were made from time to time after his death to arrange for its production, but they were unsuccessful until 1854, when it was brought out at Weimar with the invaluable co-operation of



Franz Liszt. Accounts agree as to the merits of the performance, but not even under such favourable circumstances could the defects alluded to be hidden, and the opera was given but once. The "Neue Zeitschrift für Musik" thus criticises "Alfonso and Estrella":—"Unfortunately the poetical, large-hearted composer found himself in company with a thoroughly prosy librettist; for this reason Schubert's opera will have no vitality in it. The meagre way in which the subject is handled, destitute of any kind of interest, offering no exciting situations, no good dramatic effects, must necessarily have a tame, depressing effect on the audience, not to mention the lyrical effusions which are immoderately dragged out. These last are the peculiar features of this opera (which one might correctly designate a song opera); the consequence is that Schubert, with his pure vein of melody, must have felt a constant sense of restraint, and could not get beyond the simplest phrases and forms of his Lieder. The inevitable consequence is a kind of suicidal monotony which Schubert could never succeed, even by his wealth of melody, in entirely dispelling. This is all the more lamentable as the composer at any point of the story where he could reckon on support—for instance, at the conclusion of the first act, the first interview of Estrella with Alfonso, with its interest-

ing instrumentation; in the conspirators' chorus at the conclusion of the second act; besides the scene in the third act between Estrella and Adolfo, the march of victory, and much besides—has given convincing proof of the great powers of operatic writing had the compiler of the book held out to the musician a helping hand." There is here an evident desire to exalt Schubert even at the expense of Schober. Kreissle speaks in detail of the music, his verdict being essentially the same, namely, that where the librettist has afforded an opportunity for dramatic musical treatment, Schubert has not been slow to take advantage of it. As the score is not available for examination (the original manuscript is in the possession of the Musikfreunde at Vienna) it is impossible to controvert these views; but reasoning by the light of his published operatic works, we think it would be the wisest course to abstain from attempting to prove the universality of Schubert's genius. He did enough, and more than enough, to render his place among the great musicians a matter of certainty for all time, and with this knowledge his most fervent admirers may well rest content. The only portions of "Alfonso and Estrella" which are published are the overture, a cavatina for tenor, "Wenn ich, dich, Holde sehe" and an aria for bass, "Tief im Getümmel der Schlacht."

#### WHAT IS AN ARTIST?

It has been remarked that musicians are generally affable and always easy of access; this may be readily accounted for. The inherent quality of their art being to establish a magnetic communication between their souls and their auditors, they instinctively require companionship and the unfettered intercourse which is a necessity of their profession. Musical thoughts, once formulated, cannot reach the public directly like the thoughts of the painter, the sculptor, the writer or the poet, which at once take hold of mind or eye. To awaken general sympathy with his work the musician requires the medium of artists, too frequently, alas, inferior to their mission, whose indispensable assistance he is compelled to accept. They translate and give voice to words which, written, can only be understood by a very restricted number of the initiated: hence the name of "interpreter" given to them. To ensure a faithful rendering the interpreter must be in constant accordance with the creator. In order thoroughly to understand the part played by these collaborators we need to specify the exact share that devolves upon them.

This question has been greatly discussed. Have *virtuosi*—instrument-players or singers—a right to the title of artists? I put the question to Gounod,

and he answered in these words: "The richest palette is a lifeless thing until the hand and brain of the painter warms the colours into life. The *virtuoso*, a palette in flesh and blood, must carry in himself the intelligence that vivifies it. This alone gives him a claim to be called an artist; this alone enables him to reach the impersonal soul of an indifferent and careless public, *blasé* when not ignorant, whose feelings, blunted by excess of refinement or torpid from want of culture, refuse to be touched by mechanical accents not soaring higher than the monotonous song of a well-taught bird. If the singer does not infuse some of his personal feeling into his song, neither the natural qualities of his voice nor his acquired technical knowledge will enable him to thrill his hearer, whatever be the beauty of the musical phrase he renders."

And, borrowing another simile from painting (for as all thoroughly great artists he was a stranger to none of the sister arts), he continued: "What is called 'artistic intelligence,' 'artistic feeling,' is not easily definable, but is nevertheless something highly important, for it is what makes Rembrandt differ from a sign painter. '*Ars est homo additus nature*,' says Bacon, and it is after all, perhaps, the best definition we have found as yet; it may be said of the *virtuoso*

that he is, or ought to be, '*homo additus arti*.'" And then, quoting the curious and interesting yet little-known dialogue of St. Augustine on music, he concluded with the words of the illustrious Bishop, a profound thinker as well as a great saint, who applied them to the "actors and flute-players" of his own time: "Art depends on combined reason and imitation. Those who consult their senses, and trust to their memory what has pleased them, with a certain talent for imitation, however capable and clever they may seem, do not possess musical science unless they have also the clear and correct intelligence of the artistic facts they transmit." In the same way that the painter collaborates with

nature, Gounod considers the musical interpreter collaborates with the composer. The theatrical expression "create a part" is not a meaningless phrase. The work which the author has created by his heart and his imagination is, so to speak, created afresh by another's heart and imagination—intelligent reflexes of his own—by which it is conveyed to the public. It unfortunately frequently happens that the interpreter, false to his charge, betrays the author, and perverts the idea he had to translate; but when he rises to the height of his task he becomes a valuable aid to the creator.—*From "Charles Gounod's Life and Works," by Marie Anne de Bovet.*



### PRACTICAL PIANOFORTE-PLAYING AND THE FUNDAMENTAL PRINCIPLES THAT LEAD TO IT.

Let the teacher remember that although mechanical dexterity and the capacity of reading well should be cultivated together, the former ought always to be a few steps in advance of the latter.

When the pupil has become an adept in reading notes in the treble clef, he can begin to study the bass clef. With this, the teacher can proceed in the same manner as in teaching the treble clef.

As soon as the pupil has attained some facility in playing little exercises written in both clefs, the teacher should follow up with an easy set of études. In the meanwhile, the teacher must insist upon a correct position of the hands, timely raising of the fingers, a proper movement of the arms, and as correct as possible a performance of passages, so that the pupil may make a practical use in reading music of all that he has learned in finger exercises. Patience and perseverance are necessary beyond everything here, as the pupil can only be expected to fulfil his teacher's demands by degrees; while continued and industrious study will certainly lead the pupil to the goal.

As soon as the pupil has, by careful practice of scales and finger-exercises, attained to some facility and certainty in playing executive passages, the teacher should give him a pleasing short piece. Besides a clear and distinct performance of this, the teacher should also require his pupil to observe

closely the various signs of expression, and should try to accustom him to give a correct interpretation. In this way, all that has been studied in études may be made use of in pieces, and the pupil's playing will gradually acquire artistic finish.

It is particularly desirable that the *advanced* pupil should play his lessons through for the first time with his master, without any previous study of them by himself (though it is necessary for the teacher to finger them properly beforehand); this will be difficult for the pupil in the beginning, but it will develop his independent faculties of reflection, and assist him towards a correct understanding of compositions. The more the pupil progresses the greater should be his teacher's requirements, though they ought not to become unreasonable, so far as to retard the pupil when he is wholly unable to overcome the difficulties of particular passages. The teacher must remember that *much* is learned through *many things*, and that in the course of study different and similar passages perfect each other. The practice of one piece during a whole month, sometimes half a year, so advocated by some teachers, is mere drill; it only retards the scholar, and often spoils his whole method of playing.—*From the "Pianoforte Teachers' Guide," by L. Plaidy; published by W. Reeves, Fleet Street.*



DEAN HOLE, in his book about the United States, tells of a long-winded and prosy Yankee preacher, who in a tedious sermon on the prophets said, "Now, brethren, where shall we place Hosea?" A tired man in the congregation got up and said, "You can place him here, sir; I'm off."

REAL EXCELLENCE.—Whoever will simply do his best in the work that is laid out for him, resolutely aiming at real excellence, and bending his energies to attain it in every rightful way, will reap its highest reward in the increasing development of power and ennobling of character.



With the present number the Proprietorship and Editorship, as it has existed from the commencement, closes, but the high character of the journal will, it is believed, be fully maintained in the future.



A MUSICAL MAGAZINE FOR EVERYBODY.

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HERE are a few reflections for those who indulge in the eminently human habit of criticising others. "Physician heal thyself" is not a bad one; often the critic has obviously the same faults as his victim if rashly he commits the indiscretion of performing himself in public. Surely such critics should first of all cast out the beam in their own eye before presuming to attack even a larger beam in somebody else's eye! The best performers are almost invariably the most lenient of critics; and the less a man knows, as a rule, the more bold is he in his utterances. "Charity suffereth long and is kind," we are told on excellent authority; but many tongues and pens are (metaphorically) steeped in gall and wormwood for no other purpose than to attract notice and achieve a reputation for smartness and cleverness (save the mark!) without much trouble or many attainments. A good critic is, then, not only honest, sincere, free from jealousy and petty pride, but possessed of sufficient education to appreciate and understand the subject he talks about. Would that there were many such!

— \* \* \* \* \*

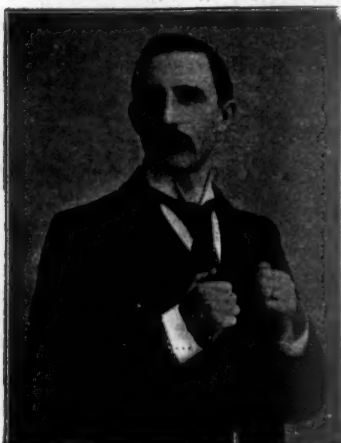
CONCEIT is vanity driven from all other shifts, and forced to appeal to itself for admiration.—*Haslitt.*

The mere cleverness of a dramatist, his style, his literature, his dramatic cunning, appeal to very few indeed in an ordinary theatrical audience; for you exhaust the intellectuality of your audience in a very few representations. The higher education, so far as my experience goes, has done very little to improve the intellectual tone of a modern audience. It seems rather to have encouraged frivolity and superficiality.—*Clement Scott.*

No composer needs stars for his complete interpretation more than Wagner. What do we under-

stand by a "star" vocalist? Simply a vocalist of unusual intelligence, sympathy, comprehension, vocal resource, and mastery of technique. And let me add, on my own part, a vocalist, above all, of keen intellectuality, able to thoroughly grasp the meaning of a composer, not merely his sound; able to shade and to give light, to clothe a phrase with personal feeling, to deck a passage in a robe of personal emotion. Wagner needs vocalists who can do this more than Bizet, Gounod, Thomas—more, of course, a thousand times than Donizetti. Especially, Wagner's music requires from its interpreters deep intellectuality, deep and full understanding, that breadth, that largeness of mind, so rarely found, so gloriously satisfying when found.—*R. S. Hichens, in the "World."*

## DR. ARTHUR J. GREENISH.



Dr. Arthur J. Greenish was born at Haverfordwest, in Pembrokeshire, on the 26th January, 1860. It was not until he reached the age of 17 that he

really commenced to make music a study, when he came to London and took lessons from a private professor for a year.

He then entered the Royal Academy, but was obliged to abandon his studies in 1880 through ill-health. In the same year he was, however, appointed organist of St. Mary's Parish Church, Battersea, Mr. Alfred Scott Gatty being choir-master. This post he held for two years, when he was appointed organist and choirmaster of St. Saviour's Church, South Hampstead, an appointment he still holds.

Dr. Greenish passed the examination for Fellowship of the Royal College of Organists in 1880, and took the degree of Mus. Bac. of Cambridge in 1885, when the examiners were Sir G. A. Macfarren, Dr. Heap and Mr. Banister, proceeding to Mus. Doc. in 1892, the examiners then being Professor Stanford, Sir Alexander Mackenzie and the late Mr. Wingham. He was elected Member of the Council of the Royal College of Organists in 1893, and Examiner for Trinity College, London, in 1895.

Dr. Greenish is well known as an able teacher of the pianoforte and theory.

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## CURIOSITIES OF THE VOICE.

Dr. Delaunay, in a paper read recently before the French Academy of Medicine, gives some details on the history and limits of the human voice, which he obtained after much patient research. According to the doctor, the primitive inhabitants of Europe were all tenors; their descendants of the present day are baritones, and their grandsons will be semi-bass voices. Looking at different races, he calls attention to the fact that inferior races, such as negroes, etc., have higher voices than white men. The voice has also a tendency to deepen with age—the tenor of sixteen becoming the baritone at twenty-five, and bass at thirty-five. Fair-complexioned people have higher voices than the dark-skinned; the former being usually sopranos or tenors, and the latter contraltos or basses. Tenors, says the doctor, are slenderly built and thin; basses are stoutly made

and corpulent. This may be so as a rule, but one is inclined to think there are more exceptions to it than are necessary to prove the rule. The same remark applies to the assertion that thoughtful, intelligent men have always a deep-toned voice, whereas triflers and frivolous persons have soft, weak voices. The voice is perceptibly higher, he says, before than after a meal, which is the reason why tenors dine early, in order that the voice may not suffer. It is almost superfluous for him to remind his learned audience that singers who were prudent eschewed strong drinks and spirituous liquors, especially tenors, for the basses can eat and drink generally with impunity. The south, says the doctor, furnishes the tenors, the north the basses; in proof of which he adds that the majority of French tenors in vogue come from the South of France, while the basses belong to the northern department.

— \* \* \* \* \*

ADVICE is almost the only commodity which the world is lavish in bestowing and scrupulous in receiving; we seldom ask it until it is too late, and still more rarely take it while there is yet time to profit by it; great tact and delicacy are required,

either in conferring or seeking this perilous boon, for where people do not take your counsel they generally take offence; and even where they do, you can never be sure that you have not given pain in giving advice.

## THE TRIALS OF A COMPOSER.

M. Berlioz relates an amusing experience in his letters of a young man, whom we will call V., who called for advice.

B.—Be good enough, sir, to take a seat.

V.—It's nothing—I am a little—I have—sir, I have come into a fortune.

B.—A fortune! Let me congratulate you.

V.—Yes; I have come into a fortune, and I want to know if I shall do well to make myself a composer?

B.—Be good enough to take a seat. *Mon Dieu!* sir, you credit me with extraordinary perspicacity. Prophecies based on even important works are often wrong. However, if you can show me a score—

V.—No, I have no score; but I will work hard. I have so much taste for music, you know.

B.—No doubt you have already written something—a symphonic movement, an overture, a cantata—

V.—An overture? N-n-no; I have not written a cantata either.

B.—Well, have you tried to write a quartet?

V.—Ah, sir! a quartet!

B.—Well, don't try a quartet. It is, perhaps, the most difficult of all works to treat well, and the masters who have succeeded in it are curiously few.

But without going so high, can you show me a simple romance, a waltz—

V. (*offended*)—A romance! No, no, I do not make such a thing as that.

B.—Then you have done nothing?

V.—No; but I will work so—

B.—At any rate you have finished your studies in harmony and counterpoint—you know how to deal with voices and instruments?

V.—As to that—as to that—I know neither harmony, counterpoint nor instrumentation, but you will see—

B.—Pardon me, sir, you are eighteen or nineteen, and it is too late to begin such studies with any good. However, I suppose you know how to read music at sight, and can write from dictation?

V.—Do I know how to sol-fa? Well—no, I don't know the notes even; I know nothing at all, but I have so much taste for music, and I should so like to be a composer. If you will give me lessons I will come to your house twice a day—I will work at night!

Berlioz, upon this, explained to his visitor the obstacles in his way, and the young man left, like his scriptural prototype, in a sad mood, but evidently with the intention to try another master.

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## RESULT OF COMPETITION.—No. 23.

(BY THE SUB-EDITOR.)

To circumstances over which I personally had no control must be attributed the reason why the Sub-Editor has been compelled to emerge from his customary obscurity, and without moralising any further I will place before our readers the following letter, which speaks for itself:—

[Copy.]

*March 9th.*

MY DEAR SUB.,—Since the receipt of the now famous telegram (referred to last month), and my announcement in connection with it, *all* the fat has gone into the fire. Our worthy chief was furious, and we have had what are commonly known as "words." He was evidently under the impression that I positively hungered for a chance of criticising his editorial and grammatical ability, and the magnificent rage into which he worked himself was really very creditable. I ought to have apologised, but most unfortunately, at the critical moment, I laughed—and then! Well, I'll spare you painful details, but may just mention, *en parenthese*, that I had not previously realised what a wonderful command of language—English and foreign—we both possessed. As you may imagine, we both felt a little sore afterwards in many places,

and I think perhaps it would be as well if some unbiassed and disinterested person adjudicated the prize instead of

The much abused

COMPETITION EDITOR.

On making enquiries I learnt that our worthy chief's great grievance was that *he* would, no doubt, be saddled with a lot of errors in punctuation and construction for which he was in no way responsible; and the matter-of-fact Competition Ed. did not improve matters by saying however *that* might be there were several errors in English, etc., for which he *was* liable, and that he meant to take notice of them. Then followed the Seven Years'—I mean minutes—War, the outcome of which was the letter above quoted.

My course was very obvious. I am not *afraid* of any one, but as both the Chief and Competition Ed. are built somewhat on the lines of "Taffy," whilst I incline to the "Little Billee" type of being, I felt it might be a trifle awkward if my decision did not meet with their unanimous approval, and, therefore, planted the whole lot of the competitors' replies on to an unsuspecting friend, at the same



time sending a copy of the February issue, and requested him to sum-up and give a verdict.

He reports as follows:—

"I have gone very carefully through all the papers, and do not see how mistakes in grammar and punctuation can fairly be called 'printer's' errors except in a few cases, and for the purposes

of this Competition I would advise the following corrections *only* should be allowed.

On these lines those left in the Competition would be—

"Kentish" ... .. 7 words  
 "Tchipitoulas" ... .. 7 "  
 "Nothing succeeds like Success" 6 "

Page	Col.	Line.	As printed.	Should be.	Nil Desper.	Dain-tree.	N'thing S'ceeds	Tchipitoulas.	Kentish	Precision	Endeavour
65		6	"penny," with smudge underneath	without smudge				1			
"		8	(263), 6 bad figure	properly inked				1			
66	1	25	not as	not only as		1	1		1	1	1
69	2	25	perform-ance	perform-ance			1				
70	2	30	though	through	1	1	1		1		
"	"	56	I relude	Prelude				1			
71	1	52	andience	audience		1	1		1		
"	2	38	perfection (badly inked)	properly inked				1			
72	1	9	consists	consist	1		1			1	1
"	"	9	perform-ance	perform-ance			1		1		1
"	"	49	hammer tongs	hammer, tongs		1					1
"	2	55	"a" (bad letter)	Saturday				1	1		
73	2	10	Biogr phy	Biography				1			
77	1	36	They	They				1			
80	"	53	Society	Society		1			1		
"	2	13	"Rigoletto"	"Rigoletto"					1		
					2	5	6	7	7	2	4

"Tchipitoulas" has, I think, caught the idea, having noticed instances of faulty type and setting-up which are genuine printer's errors, but they are all of a minor character; and he has overlooked the most important corrections. On the other hand, "Kentish" has the advantage in having given most of these *important* corrections, and for that reason I consider her entitled to the prize."

The above table shows the results as arrived at by seven different competitors, including the winner. No one competitor has discovered all

the errors. Many not here mentioned have sent in claims for other points which strictly speaking are not printer's errors at all, but belong to the author. As a matter of fact, one printer's error (an inverted *s* in the word *firmness*, page 71, line 49) has been discovered by no one.

The winner's name and address are

MISS BONNY, The Uplands,

Bower Mount Road, Maidstone,

to whom the prize offered has been forwarded.

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## THE ITALIAN OPERA.

Mr. Lionel S. Mapleson, in an article in the "Strand Musical Magazine," entitled "Behind the Scenes at the Italian Opera," says:—"The dressing-rooms of the great artistes are a considerable source of anxiety to the stage-manager. Each morning during the opera season it is his business to arrange in which rooms the artistes for that particular night's representation shall dress, and the names of the artistes are indicated upon the doors.

The best rooms are always demanded by the prima donna and primo tenore, and as very few opera-houses (if any) have two rooms equally eligible, either in point of position or appointment, it may be imagined that the dressing-room question is the source of no small heart-burning.

In an ordinary theatre devoted to dramatic per-

formances the rooms remain the property of the various members of the company for the entire run of the piece, whereas in Italian opera the cast changes every night, and on occasion twice in a day, therefore it requires a fund of diplomacy on the part of the hard-worked stage-manager to make every one at least passably contented.

On occasions when such operas as "Don Giovanni" or "Le Nozze di Figaro" are given, and the delicate professional feelings of three prime donne have to be considered—to say nothing of the principal baritone, who plays the title *role* in each of these operas, and who considers himself of far more consequence than any number of prime donne—the post of stage-manager is not an enviable one, and it requires all the experience of such a past master of operatic stage-management as

William Parry to accomplish the apparently impossible task of making every one comfortable when only one really good room is available.

These difficulties are mostly met with when the company is on tour; but even the finest opera-houses of the world are remarkably deficient in the number and size of dressing-rooms for the artistes.

Operatic stars have to pay great attention to the fixed rules necessary for the preservation of their vocal powers. On the days when they sing they do not usually have any substantial meal after 4 p.m. at the latest, and remain in their rooms resting until it is time to proceed to the theatre.

At 6 p.m. the brothers De Reszké are always to be found seated peacefully in their dressing-rooms at the Metropolitan Opera House, New York, "making-up" for the night's performance. These great artistes have special dressers who always travel with them, and their attendants arrive at the theatre early in the afternoon and arrange the costumes required for the occasion, also preparing the dressing-tables in the most perfect manner.

The members of the chorus, as well as the ladies of the ballet, lead a very hard life, daily rehearsals being held throughout the season, and these frequently commence at 11 a.m. and finish as late as 5 p.m., when the hard-worked members of the company have scarcely sufficient time to hurry home to their meals and return in time to dress for the night's performance.

When the opera company visits a collegiate city, such as Boston, U.S.A., the students apply for permission to act as supers, in order to have the pleasure of attending all the performances and seeing the reverse side of the operatic picture. Occasionally an embryo millionaire may be seen marching to Gounod's stirring music, wearing the armour lately tenanted by a genuine super at two shillings a night.

The chorus is instructed and daily rehearsed by the Maestro del Coro; the corps de ballet is in the charge of the Maître de Ballet, whose duties comprise arranging suitable dances to the composer's music, in addition to daily rehearsals with his ladies; the "property department," employing a large number of people, supplies all the stage

mountings, with the exception of the actual scenery, all the interior settings, chairs, tables, etc., in fact, everything movable, from Marguerite's spinning-wheel to the angel's wings in the Apotheosis at the close of the opera.

The "wardrobe department" supplies the costumes for chorus, ballet and supers; also for the principals if required; but the artistes usually prefer to use their own costumes, and many possess theatrical wardrobes of great value. Troubles frequently arise when the fair artistes are passing through the hands of the American Customs officials, who find it difficult to believe that such expensive dresses are intended for stage wear.

The suggeritore has a very responsible post to fill. He is provided with a complete vocal score of the opera performed, properly marked with all the "cuts" or omissions, and he reads the entire work, a few words ahead of the artistes, throughout the representation, not waiting—as is the case of the dramatic prompter—until there is evidence of the actor's memory failing.

Several of the operas have been published with different librettos, especially the works of Meyerbeer, and it is quite a usual matter for the suggeritore to have three different editions of the "Huguenots," for instance, open before him, and to be obliged to read from them all in turn, in order to accommodate the artistes who have been in the habit of singing the various editions.

Not only does the suggeritore have to contend with this trouble, but there is also the difference of language to provide for. It is quite an ordinary matter to hear Faust, Marguerite and Mephistopheles sing the French version, while Valentine and Siebel are only acquainted with the Italian libretto. On occasions Faust will sing his passionate addresses to Marguerite in Italian, while she will reply in French.

The language of the chorus is distinctly cosmopolitan; French, Italian, German and English, in all their varying dialects, mingle together with truly international cordiality.

There is no remedy for this when an opera company is recruited from the best available talent irrespective of nationality."

— \* \* \* \* \*

Conceit, if it means a high opinion of one's self, may very often deter a man from attempting much lest he should wound his own opinion of himself by failure. Those who have the greatest self-confidence are by no means always the most conceited, and those who are the most conceited are not unfrequently very diffident in action. Mere conceit is often very easily daunted, and dreads so much to be daunted that it shrinks from the kind

of action which would bring home to itself the painful thought of personal incompetence. On the other hand, true self-confidence is often a more or less modest quality which, in spite of its immense reliance on the possibilities within, is perfectly conscious that it must make many blunders and go through much travail before it can justify its own confidence that it can achieve something worth achieving by its endeavours.—*Spectator*.

## FROM THE EDITOR'S NOTE-BOOK.

The two most notable events of the month have been the resumption of the Philharmonic Concerts and the production of Professor Stanford's new opera "Shamus O'Brien," an event to me especially interesting. For once it appears as if the Opera Comique is to be the home of a success. This pretty little house has been too long a kind of refuge for mediocre productions of all kinds, an overflow house, or sort of home for lost dogs. Professor Stanford's music is not only masterly in itself but sympathetic and melodious. The dialogue is so bright, and the acting so vivacious, that even worshippers of the "Shop Girl" style of entertainment might be converted if they could be induced to go for once. The style of the music may be familiarly described as of the "Hansel and Gretel" type, and it is needless to say that to such a consummate musician as Professor Stanford the contrapuntal character of his score fully rivals the interest and melodic charm in Humperdinck's extraordinarily successful work. "Shamus O'Brien," in fact, combines in itself so many of the necessary factors of success that I must be forgiven if I here reproduce an extract from our leader of two or three months ago, in which was said: "Opera in England is a curiously successful, or unsuccessful, as the case may be, form of musical art. Great fortunes have been made, and as great ones lost, by operatic *entrepreneurs*. Some of our native composers, from Arne to Sullivan, have been notoriously successful; others, apparently without definite causes, have written opera after opera, which fall dead as a door-nail immediately after production, producing neither fame or fortune to any concerned. The music may be by Handel: nevertheless the opera fails, whilst Balfe's mere "prettinesses," allied to poet Bunn's weaknesses, are great and (for operas) lasting successes. Grand opera has spelt ruin to one man and wealth to another in London quite recently: the Carl Rosa Company has often been said to lose in the metropolis the money they make in the provinces. What, then, spells success? The answer is a combination of facts which are rarely to be accomplished. Here are some—a composer who is neither too profound or too frivolous, and gifted with the dramatic instinct; a librettist who can concoct an interesting story which has dramatic interest; a manager who can produce it in an adequate manner, and at a cost remunerative to himself and all concerned."

Not a few music lovers were annoyed and disappointed to find that one of the London Symphony and a Philharmonic Concert were fixed for the same evening. It is true that both were fairly patronised; but it is doubtful policy for either society to imagine they are strong enough to ignore the other. Besides that, persons who sub-

scribe in advance to both have a distinct grievance, and enthusiasts are too scarce to be neglected.

The battle of the "system mongers" goes merrily on. We have now not only systems for playing the pianoforte, cultivating the voice, passing examinations, and so on, but also a system for organising systems by means of limited liability companies, the latest being the Virgil Clavier Company, Limited. I heartily wish success to all that is good in all systems; probably there is much that is excellent in each. No one system, however, has a monopoly of everything that is right; and, in the long run, that system which has the most good points, whether original or selected, will, on the principle of the survival of the fittest, be the best. A prospectus of the Virgil Company can be had on application at its offices in Prince's Street, W.

That excellent *entrepreneur*, Mr. Ernest Cavour, has been very active again lately, and several attractive concerts, in which promising young artists have appeared, have been given under his direction; and, although there are many concert-agents, there is no one who deserves greater success than Mr. Cavour, who is not only a good business man, but an artist and musician to boot.

We are promised the usual popular opera season at Easter: that it will be well supported almost goes without saying. But I hope that it will not share the fate of many good things and get overdone. There is after all, even in London, only a limited public for this form of entertainment.

I had almost forgotten to mention Sir Arthur Sullivan and Mr. Gilbert's new opera, "The Grand Duke." Somehow I fancy that here the music is again stronger than the "book;" music is capable of infinite variety—but rarely do we find literary work from one pen equally as interesting in the first essay as in the fourteenth, when they are almost necessarily cast in similar moulds. I shall be surprised if the "Grand Duke" "catches on" like the earlier work of the same *collaborateurs*.

I have just come across a Cantata for female voices of such special charm and so very suitable for classes and schools that in their interests I feel bound to make my "find" known. It contains not only melodious, refined and taking music for the voices, but it has interesting and playable accompaniments. The words are by E. Oxenford, the music by J. Maude Crament, Mus. Bac., and it is published by Messrs. Forsyth Brothers, Regent-street.



## A VOICE.

Rosenthal explained that his friends had come to hear a song or two.

"Appy to oblige," said Davis, and inquired what the gentleman would like to take. The manager remarked that the prodigy's accent was indeed of the most pronounced London type.

Orders having been given and his own beverage included, Davis brought in the various drinking-vessels, stood up against the wall and sang without further preface.

His song was one in the current repertory of every street child and every barrel-organ; rhymes about "Just a song at twilight," wedded to a cheap, lilting, haunting tune. Before the first line was ended the manager's elbows were on the table and his eyes on the singer's lips. Rosenthal was right. It was a voice among millions, soft as honey, rich as wine, absolutely, beautifully true, and free from any hint of that excessive fragile delicacy which too often makes of a tenor voice an instrument as brittle as glass. This man's, with all its exquisite perfection of tone, had something full and strong as organ notes or as the speech of Salvina. You felt as you listened that he could quite conveniently go on singing eighteen hours out of the twenty-four, as the nightingales do in their season.

He finished, and stood showing his even teeth in a broad, comfortable style.

"Did I tell you the truth?" asked Rosenthal.

"No, no, not half the truth," cried Denafoy. The payments being fixed already, he could afford to give way to his enthusiasm. "Oh, go on, sing again!" cried Turner, the young secretary.

A look of easy satisfaction shone in the indolent blue eyes of the singer. He moved a little, so as to

stand firmly upon both feet, and began to sing "Tom Bowling." The three men listened, and Denafoy saw in his mind a theatre full of rapt auditors. "Here is the Lohengrin we have waited for," was the thought in his mind. What did it matter that, in the words wedded to the beautiful voice, Tom Bowling was declared to have "gorn alorft?" In such a voice as Davis's even the accent of Whitechapel grew heavenly.

"Mr. Davis," cried the manager, "do you realise that you possess a gold-mine in that voice of yours?"

The young publican lifted his eyes above his tankard and nodded amiably.

"After two or three years' training, your voice would give you a fortune that any prince in Europe might envy."

"Oh," said Davis, not particularly moved.

Denafoy, rapid and agitated, proceeded to explain who he was, and to name the salaries paid to leading tenors.

"And not one of them, you may take my word for it, has a voice like yours."

"I dessay not," said Davis, calmly. "I've 'eard Sims Reeves, and I've 'eard 'em at the Savoy and the Gaiety, and the Sebright and the Cambridge; but I liked my own pipe best."

"He said 'loiked' and 'poipe';" and his voice in speaking was not remarkable.

"Shouldn't you like to stand up in the biggest theatre in London and have princes and princesses and duchesses and all London crowding to hear you?"

"Ye-es," was the unenthusiastic answer.—*Clementina Black, in the English Illustrated Magazine.*



## BOY TUMBLERS AND ACROBATS.

"Tell me," said I, to a well-known acrobat, after I had watched him directing the practice of his four beautiful little daughters—"tell me, first, if you could make any boy a performer in your profession."

"No, I could not," he replied; "I should have to have him a month before I could say whether he would become a tumbler. Rather, I could make any well-developed lad into one, but I should have to practise him to such an extent that it would be cruelty. Three of my own girls can do anything, but all the legitimate practice in the world will not make the fourth into an acrobat. And a boy must begin young. Understand this—if you get a youngster of eight or nine he will be able to do the 'flip-flap' (a succession of ground tumbles) in a year, whereas if you leave him till he is twelve or fourteen

he will never make a perfect ground tumbler. If I wanted boys I should go to farms for them—I would not take professional children; and I should engage them from the age of 12 to 21. We used to want a premium with them, but we don't now. The first three years the boy is worth nothing; the next three years he is little better; the last three years he makes money. It is no use to draw up indentures, because you can't apprentice a boy to tumbling. The best way is to draw up a contract, and engage the lad at a small, increasing salary per year, with a penalty of £50 if either side breaks it. Another way is to allow the parents so much. I know a case where a circus proprietor gave a mother £1 a week for her two sons. After a bit he increased the allowance to 30s. Now those boys can command £12 a week in this country, and

£20 if they go abroad. If you don't bind lads to you other performers take them off you as soon as they are worth anything. . . ."

"Let us suppose you have caught your hare," I observed.

"Very well. I should tell you, however, that a good master will take a boy on trial for a month, or even three or six months before he engages him. If he suits he lives with his employer, is given a little pocket-money, is well fed, and is treated like a son."

"What is the first thing in tumbling that a boy does?"

"For about a month you let him watch the others. Seeing them, he tries to imitate some of their feats, and when he can do simple things you take him in hand and practise him every day. If you miss one day you put him back three. You have to remember that twenty or thirty minutes with a good will is worth two hours forced, and to take care that a boy does not hurt himself. Let him once injure or sprain himself, and he loses confidence and becomes nervous. . . ."

"Does a boy tumbler require or get any special food?"

"No. He is fed well on good, plain, substantial food, and he can eat as much as he likes—at the proper time, of course. If he is to practise at ten he must take breakfast at eight, and tea at five if he is going to perform at night. If there is a day performance he does not dine till afterwards, though he can have a light lunch at twelve. But when he makes two appearances a day he does not practise—the day performance is always considered equivalent to practice. Everybody practises, you know, young and old alike. I have known many performers practise six hours a day; but from ten to one is the usual time for men; some go from twelve to four. With a boy, as I told you before, you must be careful, for if you force him you will stop his growth. . . ."

"Are boys injured in any way if they are properly trained?"

"Not if they are properly trained. The practice does them incalculable good."—From "*Chums*" for *March*.

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#### HINTS FOR THE CONDUCTOR.

Take lessons in swimming and carpet-beating.

Confine your attention to your toilet—to cuffs, collars, gloves, and back hair; and always bear this in mind—your cuffs and shirt-front cannot be too much displayed.

Tap vigorously on the desk, and give a prolonged "hush!" in all soft passages. It draws the attention of the audience from the music to the conductor.

At the conclusion of each piece wipe your fore-

head—whether it needs it or not.

Scowl occasionally on the man with the double-bass, and, directly the drummer comes in with his part, wave your left hand violently in his direction; it keeps down their vanity.

If you wear long hair, throw it back by a graceful swing of the head at the end of all the difficult passages, for it will remind the audience that all the merit is yours.—*Kunkel's Musical Review*.

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WORK.—There is nothing more important for the safety and welfare of the individual, or for the safety and welfare of society, than that each man, woman and child should be dedicated to work, love to work regularly and steadily, do each his work honestly and thoroughly, and make such arrangements in the home and in society, or in the business world, that each one shall be provided with some sort of steady and honourable and useful work of hand and brain, or of both.

In the temple of musical art a hundred statues of the gods are overthrown; and a hundred others stand with arrested lips and inarticulate tongues, pale symbols of a vanished dominion which men no longer own. Yet here and there through the

ghastly twilight comes the sound of some clear voice that has defied the courses of the years and the mutations of taste; and we hear the rich, sonorous tones of Glück, not, perhaps, with all the vigour and the passion that once was theirs, but with the mellowed splendour given by the touch of time. Alone among his fellows he speaks our modern tongue, and chants the eternal passions of the race. He was, indeed, as Sophie Arnould called him, "the musician of the soul," and if we have added new strings to our lyre, and wrung from them a more poignant eloquence than ever stirred within the heart of Glück, none the less do we perceive that music such as his comes to us from the days when there were giants in the land.—*Ernest Newman*.

